# THE REAL GHOSTBUSTERS

"THE GHOSTBUSTERS IN PARIS"

(076045)

(SCRIPT)

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DIC ENTERPRISES, INC.

THE REAL GHOSTBUSTERS

"The Ghostbusters in Paris"

FADE IN:

EXT EIFFEL TOWER - DAY

ESTABLISHING SHOT of the Paris skyline. It is a beautiful, sunny day. The view looks like a Matisse painting. Some ACCORDION MUSIC sets the mood: we're definitely in Paris.

CAMERA TRUCKS IN on the Eiffel Tower. It is BIG, much larger than people realize. Huge elevators disgorge a flow of TOURISTS, who mill about on the lower two levels.

CAMERA PANS UPWARD towards the third (top) floor of the Tower. It houses a small Pavilion, topped by powerful dishes and broadcast antennas.

EXT EIFFEL TOWER - TOP FLOOR

CAMERA TRUCKS IN on a group of three WORKERS, dressed in blue overalls, who are repainting a section of the Tower.

ANGLE ON WORKER NO. 1

WORKER NO. 1
(wiping his face)
I feel like I'm frying up here!

He drops his brush and looks at his watch.

WORKER NO. 1 (CONT)
I can't work in this kind of heat. I don't know about you guys, but it's two o'clock, and I feel like taking a nap.

ANGLE ON WORKER NO. 2

He turns towards Worker No. 1, but keeps hold of his brush.

WORKER NO. 2
(sympathetic)
Can't say I blame you, but there isn't any place up here to sack out. Let's just finish up as fast as we can...

ANGLE ON WORKER NO. 1

WORKER NO. 1
(pointing O.S.)
What about in there?

CAMERA PANS OVER and TRUCKS IN on the Pavilion. It is a fairly small building that looks a little like a veranda made of metal and glass. Metal shutters protect all its windows, except that of the single-panel door.

ANGLE ON WORKER NO. 3

WORKER NO. 3
(upset)
In the Pavilion! But, it's forbidden to go in there! That was the workshop of Monsieur Eiffel himself!

WIDE ANGLE ON ALL THREE WORKERS

WORKER NO. 2
(nervously)
You've got to be crazy! Nobody but the VIPs are allowed in there!

WORKER NO. 1
(self-assuredly)
You guys sure are chicken! There's no way anybody is going to catch us. They'll blame the tourists.

ANGLE ON WORKER NO. 1

He walks over to the door of the Pavilion, breaks the glass of the window, and opens the door from inside.

WORKER NO. 1
Well, you make up your own minds. I'm going to catch forty winks in here.

INT. EIFFEL TOWER - PAVILION

CAMERA TRUCKS IN OVER his shoulder. Inside is a spacious room, full of antiques. On one wall are large, wooden shelves, filled with dusty, leather-bound volumes.

Underneath is a red velvet couch, encumbered with more books. Next to the couch is a display stand shaped like a grecian column, with an antique clock on it.

A massive desk occupies the center of the room. Behind it are a wallful of mysterious, Jules Verne-looking machines -- large rivets, big gears, very rococo. They HUM and GROAN softly, performing some kind of endless task.

On the desk is a big, copper BOX, the size of a portable typewriter. There are four large lampbulbs (early Edison type) on top of it. Occasionally, a blue-arc of electricity FLASHES through one of the lamps.

The whole room breathes with a 1900 mad scientist look.

WIDE ANGLE ON ALL THREE WORKERS

They all stand in the doorway, looking awed.

WORKER NO. 3
(very nervously)
I don't think you should go in there!

WORKER NO. 2
Yeah. This stuff looks serious.

WORKER NO. 1
(a little worried -- but he can't back out now)
That's always been your problem, you think too much. Catch you later, I'm off to dreamland.

ANGLE ON WORKER NO. 1

He walks into the room, towards the couch. He pats one of the cushions, causing a cloud of dust to rise from it.

WORKER NO. 1
(now more confident)
Ah! That's perfect!

He begins clearing the books from the couch, but inadvertantly BUMPS into the column, sending the clock CRASHING into the Box, and breaking two of its lamps.

A loud ELECTRIC ZAP is heard, and a bolt of BLUE LIGHTNING ricochets around the room.

EXT EIFFEL TOWER

PANORAMIC SHOT of the entire Tower. It lightly shakes from top to bottom, once, briefly. A loud GROAN is heard, then, apparently, everything returns to normal.

But, the COLOR SCHEME and the MUSIC change slightly, to indicate that there is now something ominous in the air.

EXT EIFFEL TOWER - TOP FLOOR

Workers No. 2 and 3 stand in the doorway, looking aghast.

WORKER NO. 2
(frightened)
What... What was th-that?

WORKER NO. 3
(smugly)
I knew it. This time, he's done it.

ANGLE ON WORKER NO. 1

Worker No. 1 comes out of the Pavilion, looking shaken. Carefully, he closes the door behind him.

WORKER NO. 1
(with false bravado)
Well, whatever it was, it doesn't look like it did any damage. I'll come back tomorrow and replace those lamps. No one will be any the wiser.

WIDE ANGLE ON ALL THREE WORKERS.

Workers No. 2 & 3 look sheepishly at each other, silent.

WORKER NO. 1 (CONT)
What say we knock off for the day?

The others nod, and they all head for the elevator.

EXT EIFFEL TOWER - SECOND FLOOR

A COUPLE of YOUNG AMERICAN TOURISTS (1986 version of LUCY and RICKY) are strolling around, taking pictures.

ANGLE ON "LUCY"

She points at something O.S.

"LUCY"
(excited)
Oh! Look, honey! There's a man in period costume! How exciting!

CAMERA PANS OVER to a STRANGER wearing Belle Epoque-style clothing, i.e.: top hat, tailed coat, striped trousers.

ANGLE ON "RICKY" AND STRANGER

"Ricky", holding his camera, goes over to the Stranger.

"RICKY"
Excuse me, sir. Would you mind posing for a picture with my wife?

STRANGER
Of course not. But make sure you take me from my <u>good</u> side...

ANGLE ON STRANGER

The Stranger's face MELTS, revealing the hideous, skeletal grin of a GHOST. He LAUGHS maniacally. O.S., "Lucy" SCREAMS.

EXT EIFFEL TOWER - TOP FLOOR

The three Workers, looking fidgety and nervous, are standing by the elevator door. The signal light BLINKS, indicating that the elevator is on its way up.

WORKER NO. 2
(worried)
I heard that there was some valuable scientific equipment in there...

WORKER NO. 1
(squirming)
Don't worry. I told you I'd fix it... Besides, nobody ever goes in there. There's no real harm done...

EXT EIFFEL TOWER - FIRST FLOOR

An OBNOXIOUS TOURIST, fat and wearing a Hawaiian print shirt, is making his WIFE and KID listen while he gives a historical lecture. They look very bored.

OBNOXIOUS TOURIST
(pedantic)
...and the tower was designed by French engineer Gustave Eiffel, for the Paris World's Fair of 1889. It is 980 feet high, and its lower section consists of...

Suddenly, a CACKLING SKULL, wearing a French Revolution hat, and a pair of SKELETAL ARMS, come out of a beam and grab the Tourist, who starts SQUEALING bloody murder.

O.S., the unmistakable SOUNDS OF PANIC begin.

EXT EIFFEL TOWER - TOP FLOOR

The elevator door opens. The three Workers go inside. The ELEVATOR OPERATOR has his back turned towards them.

INT. EIFFEL TOWER - TOP FLOOR ELEVATOR

The elevator begins its descent. Worker No. 1 taps the Operator on the shoulder.

WORKER NO. 1
Hey, buddy. You new here? What happened to the regular guy?

ANGLE ON OPERATOR

He turns. His face looks reptilian, with huge, yellow, glowing eyes, and two large fangs.

GHOST
Let's say -- he's been detained!

He opens his mouth wide -- WIDER than humanly possible and, inside, clutching the fangs like prison bars, is a small human dressed in uniform. The Ghost LAUGHS.

WIPE TO:

EXT GHOSTBUSTERS CENTRAL - DAY

ESTABLISHING SHOT of the Ghostbusters' firehouse.

INT GHOSTBUSTERS CENTRAL - CONFERENCE ROOM

PETER, RAY, EGON and WINSTON are listening to MONSIEUR LUCIEN, a prim and proper little Frenchman, who looks somewhat like Albert Finney's version of "Hercule Poirot."

ANGLE ON LUCIEN

LUCIEN
Voila, the true, horrible story, my friends. We must accept the evidence, the Eiffel Tower is haunted!

ANGLE ON ALL THE GHOSTBUSTERS

They look at each others, their faces reflecting different moods. Only PETER and WINSTON appear truly interested.

LUCIEN (VO - CONT)
It is a national catastrophe. Tourists are staying away in droves. France is on its knees. I beg you, Messieurs...

ANGLE ON PETER

The cash register in his head just went "ding."

PETER
So France needs us, huh?

ANGLE ON LUCIEN

He lowers his head, as if admitting some kind of fault.

LUCIEN
<u>Very</u> badly, M'sieur Venkman.

ANGLE ON WINSTON

WINSTON
(pragmatic)
You don't have anyone else to turn to?

ANGLE ON LUCIEN

LUCIEN
(shaking his head)
Alas, all our experts are utterly baffled. No, you are our last hope.

ANGLE ON PETER

PETER
(mentally rubbing his hands)
Weeell, our schedule is very busy right now, but I'm sure we can work something out...

ANGLE WIDENS TO INCLUDE RAY AND EGON

They grab Peter and take him aside for a private conference.

RAY
Peter, that's not fair. I don't have time to go to France right now. I have my new satellite dish to install.

PETER
(it's news to him)
Dish? What dish?

ANGLE ON RAY

RAY
(annoyed)
I told you. I ordered a dish so we could get to watch all those shows we've been missing.

ANGLE ON PETER

PETER
You can catch shows like that in Paris.

ANGLE ON RAY

RAY
(exasperated)
Not <u>those</u> shows!

ANGLE WIDENS TO INCLUDE PETER AND EGON

PETER
(not listening)
Besides, there's a whole country asking, no begging, for our help. If we play our cards right, we got it made!

EGON
Wait a minute, Peter. This doesn't sound like a simple case. There are forces at play here that are utterly alien to us.

PETER
(reassuring)
Of course, they're alien, they're French, haven't you heard the man?

ANGLE ON PETER AND RAY

RAY
(still pouting)
What about my dish?

Peter slaps Ray on the back in a dismissing fashion.

PETER
Janine can take care of that.

ANGLE WIDENS TO INCLUDE LUCIEN

PETER (CONT)
(to Lucien)
So, are our rooms going to be paid for as part of this deal?

LUCIEN
(bowing slightly)
But of course! You will be the guests of my country. You will stay in the best hotel in Paris.

PETER
The <u>best</u> hotel?

LUCIEN
(beaming)
The very best, M'sieur Venkman!

PETER
(happily)
Well, then, that's settled. When do we leave?

WIPE TO:

EXT PARISIAN BOULEVARD - DAY

Again, ACCORDION MUSIC lets us know we're back in France. CAMERA PANS ALONG a Parisian boulevard. A TYPICAL FRENCH POLICEMAN unsuccessfully attempts to control the traffic.

CAMERA TRUCKS IN on the Ghostbusters and Lucien, walking past sidewalk cafes and small French shops. The guys are dressed in "Ugly American" tourist garb, except for Egon, who looks quite natty. Lucien looks very annoyed.

LUCIEN
I am extremely - how you say? - upset. You have been here for two days, staying in a very expensive hotel, paid for by my government, and you have done nothing...

ANGLE ON PETER

He looks irritated at this interruption in his all-expenses paid "vacation."

PETER
Listen, Lucien, old pal, we're the professionals on this gig, right? Are you trying to tell us how to do our job?

MEDIUM ANGLE ON PETER AND LUCIEN

LUCIEN
No, of course not, but...

PETER
It's all part of our plan. You can't just bust into an operation like this without doing a little recon first.

WIDE ANGLE ON ALL OF THEM

PETER (CONT)
Besides, how hard can it be, after all it's nothing but a little tower...

They turn around a corner and, suddenly, they all raise their heads as they see...

EXT EIFFEL TOWER

The Eiffel Tower standing in front of them, in its full, enormous splendor. It is deserted, except for a cordon of POLICE and GENDARMES at its base.

The Ghostbusters look on in awe as the CAMERA TRACKS UPWARD, emphasizing the immense height of the structure.

ANGLE ON PETER

PETER
(gulping)
This thing is haunted?

ANGLE ON LUCIEN

LUCIEN
(grimly)
Every inch of it, M'sieur.

DISSOLVE TO:

EXT EIFFEL TOWER - LATER THE SAME DAY

The Ghostbusters, now in uniform, and Lucien walk out of a large, white, tent-like structure that serves as Crisis Headquarters. Two French POLICEMEN stand guard on either side of the tent. More TROOPERS are visible in the b.g.

CAMERA FOLLOWS as they walk towards the Eiffel Tower, which dwarfs the whole scene.

LUCIEN
Because of the emergency, we have shut off the elevators. So you will have to walk.

ANGLE ON PETER

He looks as if he wishes they had stayed in New York.

PETER
Walk! But there must be thousands of steps!

ANGLE ON RAY

He is leafing through a pocket guidebook.

RAY
(annoyingly helpful)
1,710 according to the Guide.

WIDE ANGLE ON THE ENTIRE SCENE

Peter angrily grabs Ray's guidebook. Suddenly, the French POLICE salute as a band plays the MARSEILLAISE.

PETER
(suspicious)
What are they doing that for?

LUCIEN
(genuinely moved)
Why, it is played in honor of the brave men who put their lives at the service of La Belle France.

ANGLE ON PETER

His worst suspicions have just been confirmed.

PETER
(gulping)
Lives! Who said anything about lives!

He does a quick turnabout, as if to leave.

PETER (CONT)
In fact, now that I see the problem from close up, I think you guys have called in the wrong team...

BACK TO WIDE ANGLE

The mood chills perceptibly. The POLICEMEN squint with meaning, lay their hands threateningly on their truncheons and all take a step forward. They all seem to be saying "Make my day" -- or the French equivalent.

ANGLE ON PETER

He gets the point, and walks back to Lucien's side.

PETER
(fast & unconvincing)
But I believe the right guys are busy this week so you'll have to do with the second best - ha - ha.

ANGLE ON LUCIEN

You would never guess he just "squeezed" Peter.

LUCIEN
(affably)
M'sieur Venkman, you are really too modest. I am sure you will do an excellent work. Bonne chance!

He shakes their hands, turns around and leaves.

ANGLE ON THE GHOSTBUSTERS

They stand alone at the foot of the Tower. Peter looks disgruntled, while Egon points to the top.

EGON
I'm sure that the key to this thing is at the top.

PETER
(grumbling)
Why can't we just get them to switch the power back on so that we can take the elevator?

EGON
(still looking upwards)
You know that one of the basic emergency procedures is never to use elevators in cases of ectoplasmic emanations.

Peter makes faces at him behind his back as they walk towards the stairs.

EXT EIFFEL TOWER - STAIRS

The Ghostbusters have begun their ascent. The stairs are open -- we can SEE the lanscape below between the metal. They are however surrounded by a cage-shaped metal mesh that is intended to prevent accidental falls.

Egon leads the way, followed by Ray, Winston and Peter. They climb up carefully, proton rifles at the ready.

PETER
(still pissed off)
There are no more ghosts here than Frenchmen on the moon. Lucien must have been hitting the old Beaujolais.

ANGLE ON EGON

He takes his PKE meter and begins "sniffing" around.

EGON
I don't know. There's something very strange here. I can't get a reading. It must be the Tower's structure acting like a Faraday cage...

ANGLE ON RAY

He touches one of the metal girders..

RAY
I don't think so. See, you can feel a vibration. It's barely perceptible but it's there. Maybe we should...

ANGLE ON PETER

He is already fed up with this job.

PETER
(interrupting)
Come on, come on, you guys! Move! Let's get up there. We'll swap notes later.

CAMERA PANS DOWN to Peter's feet as he climbs. Unbeknownst to him, he is leaving a trail of PURPLE SLIME behind.

Each purple footprint slowly puckers upwards into a mound, which PULSATES, parts at the top and lets out a small GHOST, the upper section of which is an evil-looking gnome, while the lower section looks like a purple spider.

The horde of SPIDER GNOMES follows the Ghostbusters, growing with each of Peter's footprints.

PETER (VO - CONT)
(in total bad faith)
I knew this assignment would be a piece of cake. You guys should be thanking me!

ANGLE ON EGON

He steps onto the First Floor platform and stops dead in his tracks. We don't see what he's just seen -- yet.

EGON
I think we have a problem.

ANGLE WIDENS TO INCLUDE RAY AND WINSTON

They catch up with Egon, see, and wordlessly go "Oops."

RAY
You're right, we have a problem.
(without turning his head)
Peter, I think the thanks will have to wait. Can you step down a little?

There is an OMINOUS SILENCE.

RAY (CONT)
Come on, step down, what's holding you?

ANGLE WIDENS FURTHER TO INCLUDE PETER

Ray turns and sees Peter face to face with the SCREECHING, HISSING and MIAWLING horde of Spider-Gnomes.

PETER
These... these things are all over.
Come on, guys, we can't back up now!
What's the problem?

Egon, Ray and Winston look at each other, silently. Peter rushes up and squeezes his way past them. He steps firmly onto the first floor. Then his eyes bulge out.

PETER (CONT)
Okay, so we do have a slight problem.

EXT EIFFEL TOWER - FIRST FLOOR

PETER's POV

CAMERA PANS OVER a veritable army of GHOSTS of all shapes and sizes. There are SKELETONS in French Revolutionary clothes, brandishing nasty-looking scythes; HEADLESS DWARVES, dressed like Aristocrats; mean-faced GIANTS with toothy mouths and spindly legs; and many more grotesque GHOST-THINGS floating in the air. The overall feeling is reminiscent of a mob -- a very nasty mob.

ANGLE ON THE GHOSTBUSTERS

They bring their heads together to confer. The following dialogue is delivered at machine gun speed.

PETER
What do we do now?

WINSTON
(eyeing the Spider-Gnomes)
Can't go down for sure.

EGON
We have to cross the platform to get to the next staircase.

PETER
(eyeing the ghostly mob)
I don't think they're very keen on letting us through.

RAY
The elevator is only a few yards away. But then we'll be trapped, or else we'll have to take a chance on riding it.

PETER
(pleased at the ideas of having no more stairs to climb)
Okay, I'm sold, let's take the elevator.

EGON
(chewing on it for a second)
It's worth a try...

ANGLE ON EGON

He grabs a walkie-talkie and talks in it.

EGON
M'sieur Lucien, we'll try the elevator.
Give us back the power.

LUCIEN (VO)
I hope you know what you're doing...
(a beat, followed by a KLANG!)
All right, you've got power.

ANGLE ON PETER

PETER
(fuming)
Of course we know what we're doing!
Who does he think he is.
(a beat -- to the others)
What do we do now?

ANGLE ON WINSTON AND RAY

They are adjusting their proton rifles.

WINSTON
Let's rush them!

WIDE ANGLE

The Ghostbusters start firing particle beams at the Ghosts. When the beams hit, the Ghosts SCREAM and DISSOLVE or SPLIT into many parts, which keep up the fight.

The Ghostbusters progress slowly as a group: Peter and Winston in front, Egon and Ray bringing up the rear.

CLOSE UP of STRAY BEAMS hitting the Tower. Instead of charring the metal (as they would normally do), there is a WEIRD SHIMMER and EERIE SFX, and the energy is ABSORBED.

ANGLE ON EGON AND RAY

The phenomenon has not escaped their eyes.

EGON
(firing)
Look at that! Very strange.

RAY
Yes. Definitely not a Faraday cage.

He shoots down another Ghost that was getting too close.

ANGLE ON PETER AND WINSTON

They've made it to the elevator. Winston is inside, Peter is holding the doors and signaling the others to hurry.

PETER
Come on, hurry it up, you guys!

WIDE ANGLE

Ray and Egon rush into the elevator in the nick of time, ghosts on their tails. The doors close on several bits of ectoplasm (claws, etc.) The elevator begins to rise.

INT EIFFEL TOWER - ELEVATOR

Ray and Egon wipe their faces. Peter looks pleased. Winston looks through the ceiling window.

PETER
Well, this sure beats walking!

WINSTON
(pointing at something O.S.)
I'm not so sure. Look up there.

EXT EIFFEL TOWER - ELEVATOR SHAFT

As the elevator rises, another bunch of ghosts looking like ECTOPLASMIC DRILLS, CHAINSAWS, HAMMERS, etc... come out of the Tower and start attacking the cables.

INT EIFFEL TOWER - ELEVATOR

All four Ghostbusters now have their faces turned to the ceiling window.

WINSTON
One of us has to go up there and scare them away.

PETER
(refuses to understand)
What do you mean, up there?

ANGLE ON WINSTON

He points at a trapdoor in the ceiling.

WINSTON
I mean, up on the top of the cabin. I'll do it. I used to be a construction worker.

He unstraps his proton pack.

WIDE ANGLE

Ray and Egon help Winston to the ceiling. He unbolts the trapdoor, which he drops to the floor with a loud CLANG. Then, he disappears through the aperture. His arm comes back through and Ray hands him the proton pack.

EXT EIFFEL TOWER - ELEVATOR SHAFT

While the elevator is climbing, Winston, standing on top of the roof, successfully fires several particle beams at the Ghosts, which disperse. A few beams hit the Tower itself, with the same FX as before.

EXT EIFFEL TOWER - SECOND FLOOR

The elevator reaches the Second Floor and stops.

CAMERA PANS OVER the platform, which is crowded with yet another mob of GHOSTS. This time, they have a certain thematic air reminiscent of World War I: it may be the round, blue helmets, or the bayonets. But they look nothing like humans. They are MELTED CREATURES, "ELEPHANT MEN", evil JACK-IN-THE-BOXES, etc...

INT EIFFEL TOWER - ELEVATOR

ANGLE ON PETER

PETER
(peering through the window)
This looks like it might be getting serious...

MEDIUM ANGLE

Winston drops back into the cabin. They confer.

RAY
(pointing outside)
We've got to cross the entire platform. This elevator doesn't go any further, and the other elevator's over there.

They all turn to take another look at the hostile Ghost Mob. Outside, we HEAR SHRIEKING and HISSING.

ANGLE ON PETER

PETER
(having difficulty swallowing)
How can we cross a whole platform of that! We barely made it the first time!

ANGLE WIDENS TO INCLUDE RAY & EGON

EGON
I have an idea. Let's reverse the polarity of the beams and aim at the Tower, not at the Ghosts!

RAY
Yes, of course! That's brilliant!

They adjust the dials on the back of their packs.

PETER
Why?

RAY
If we're right, you won't like it.

PETER
Well, I don't like it already, so I might as well hear the rest of it.

Suddenly the Ghosts start BANGING on the doors.

RAY
No time now. Let's go!

EXT EIFFEL TOWER - SECOND FLOOR

They rush out of the elevator, shooting their beams (now colored differently) at the girders. With the same FX as before, but much brighter, the Ghosts are pulled back INTO the metal as if drawn by a giant magnet.

ANGLE ON PETER AND RAY

PETER
(cheering)
That's great! How'd you do that?

RAY
No time to explain! Hurry up, it's only temporary.

WIDE ANGLE

They rush into another, much smaller, elevator. The door closes and it begins to rise.

EXT EIFFEL TOWER - ELEVATOR SHAFT

CAMERA PANS UPWARD to follow the elevator in motion. As it nears the very top of the Tower, a Ghost which looks like a fat CANNONBALL with an evil grin rushes out of the Tower.

CAMERA TRUCKS IN on the Cannonball Ghost which positions itself near one of the huge elevator wheels and EXPLODES (SFX). The elevator shakes, then stops.

INT EIFFEL TOWER - ELEVATOR

RAY
Rats, they jammed the mechanism. We were almost there.

WINSTON
We'll have to finish the rest on foot.

PETER
<u>On foot?!</u>

Winston pushes the door open and walks outside.

EXT EIFFEL TOWER - ELEVATOR SHAFT

The Ghostbusters leave the cabin and crawl across the girders to get to an open stairway.

ANGLE ON PETER

PETER
(looking at the ground a looong way down)
You know, all things considered, I don't think we're being paid enough for this job.

WIDE ANGLE

They make it to the stairs, and begin climbing up the last flight of stairs leading to the Top Floor. Suddenly, from behind them, an army of GREEN GHOULS rushes in pursuit.

ANGLE ON WINSTON

He sees the Ghosts coming after them.

WINSTON
Run!

EXT EIFFEL TOWER - TOP FLOOR

The Ghosts hot in pursuit, they run across the Top Floor.

PETER
(breathing hard)
Not... paid... enough...

They rush into the Pavilion and SLAM the door behind them.

INT EIFFEL TOWER - PAVILION

CAMERA PANS from the Ghostbusters, looking in awe at Eiffel's machines, to the machines themselves and then back to the Ghostbusters.

Peter and Winston now have their backs against the door. Ray and Egon are wandering through the laboratory.

ANGLE ON EGON

He leaves the group and starts rummaging through the dust-covered books. Suddenly, he grabs one and opens it.

EGON
This is it. This is Eiffel's diary. All the answers must be in here.

O.S. the Ghosts begin BANGING and THUMPING at the door.

ANGLE ON WINSTON

WINSTON
You better hurry finding them, 'cause these guys are for sure not going to leave us much time.

ANGLE ON EGON

He turns towards the others, book in hand.

EGON
It's just as I suspected. We're standing at the top of the largest Ghost Containment Unit ever built... and <u>it's getting ready to explode!</u>

WIDE ANGLE

The others look at him in horror as we

FADE OUT

<u>END ACT ONE</u>

ACT TWO

FADE IN:

EXT EIFFEL TOWER - DAY

ESTABLISHING SHOT, then CAMERA TRUCKS IN on the Pavilion at the top of the Eiffel Tower. A horde of GREEN GHOULS is massed against the door. The MUSIC is ominous.

INT EIFFEL TOWER - PAVILION

Egon stands in the center of the room, Eiffel's diary in hand. The others are holding the door closed.

EGON
As incredible as it may seem, it would appear that Monsieur Eiffel had already developed the principles of modern ecto-plasmic entrapment by the late 1880s...

ANGLE ON PETER

PETER
(incredulous)
You mean, the guy was a... Ghostbuster?

ANGLE ON EGON

EGON
(slightly pedantic)
Yes. He built this Tower as a primitive, but efficient, type of Ghost Containment Unit. The Ghosts are automatically attracted to, and trapped within the Tower's very structure.

ANGLE ON RAY, PETER & WINSTON

Each reacts to the news differently.

RAY
(excited)
That's what caused it to absorb our particle beams. I was right. This is fascinating! What a wonderful opportunity!

PETER
(thoroughly disgusted)
Fascinating, shmascinating! We land in this ghostly Bastille just when the Revolution starts, and you're telling me I'm supposed to have a good time?

WINSTON
(more practical)
Obviously, what we have here is some kind of leak. How do we plug it?

ANGLE ON EGON

He takes the damaged Control Box in his hands.

EGON
It's not easy. This Box was the control for molecularly bonding the Ghosts to the Tower. When it was damaged, in essence, the Tower became psionically porous and the most aggressive Ghosts could escape.

ANGLE ON RAY AND PETER

RAY
How much time do we have before the molecular degeneration becomes irreversible?

PETER
(he doesn't know what Ray is talking about but he grasps the general idea)
Yes, how much time before the, er, whatever, goes and we're all blown back to Schenectady?

ANGLE ON EGON

EGON
(performing a quick calculation)
Let's see, I'd say... about 12 hours.

ANGLE ON PETER AND WINSTON

WINSTON
So we don't have much time to keep these suckers from breaking loose.

PETER
(as an afterthought)
How many ghosts did you say there were in this Tower?

ANGLE ON EGON

EGON
I didn't.

ANGLE ON PETER AND EGON

PETER
(getting exceedingly annoyed)
I know you didn't. But how many do you think there are?

EGON
(casually)
Millions, billions? Hard to tell.

WIDE ANGLE

PETER
(blanching)
Okay, boys. We don't have any time to lose. We've got to fix the watchamacallit, and we've got to fix it fast.

WINSTON
Okay with me, but first, how do we get out of here?

RAY
Easy. We'll connect one of our reversed polarity packs to Eiffel's master connector, and it will pull the Ghosts back into the Tower!

ANGLE ON EGON

He hasn't waited for Ray's suggestion and has already taken off his pack and connected it to the machines.

EGON
(checking his watch)
5, 4, 3, 2, 1... Now!

EXT EIFFEL TOWER - PAVILION

In spite of their desperate efforts to remain free, the Ghosts are sucked back into the Tower.

The door opens slightly. Winston cautiously peaks out.

WINSTON
It worked. Not a spook in sight!

EGON (VO)
Then, I would suggest we hurry. The power in this pack won't last forever.

The Ghostbusters rush out of the Pavilion. Egon is carrying the Control Box and Eiffel's diary.

EXT EIFFEL TOWER - GROUND FLOOR

The Ghostbusters rush out of the elevator and into the crowd of policemen. Lucien comes out to meet them.

They exit the scene and CAMERA TRUCKS OUT to encompass the whole of the Eiffel Tower, standing ominously in the b.g.

MATCH CUT TO:

INT CRISIS HQ

An ENGINEERING BLUEPRINT of the Tower. CAMERA TRUCKS OUT to display more blueprints, diagrams, etc., pinned to a black-board. CAMERA TRUCKS OUT FURTHER to reveal that we are inside the tent-like "Crisis HQ" structure seen earlier.

The Ghostbusters, Lucien and several French EXPERTS are conferring around a table covered by charts, etc. The Control Box -- open and gutted -- and Eiffel's diary, lay prominently on the center of the table.

ANGLE ON EGON AND RAY

EGON
(pointing at the box and looking baffled)
Theoretically, this mechanism shouldn't work at all, but it does.

RAY
The problem is, we don't have the time to figure out why it works and, more importantly, how to fix it...

EGON
Ray's right. If we're going to succeed within our window, we have to see more of Eiffel's notes.

WIDE ANGLE

LUCIEN
(pointing at the papers)
But, M'sieur Spengler, they are all right here.

EGON
(shaking his head)
Don't you have any other notebooks or charts?

ANGLE ON LUCIEN

LUCIEN
(sadly)
No, this is all we have.

ANGLE ON EXPERT

EXPERT
Excuse me, but that is not quite correct. There are three other locations in Paris where Monsieur Eiffel's private papers are stored. Perhaps there is something useful among these...

ANGLE ON PETER

He is very obviously in a hurry to wrap up the case.

PETER
Then let's get on the stick and go get 'em!

ANGLE ON EGON

EGON
We'd better split up. I'll stay here and try to make sense of the Control Box, while you go and get the notes.

WIDE ANGLE

Peter, Ray and Winston nod in agreement. Then, they get up and walk towards the door with Lucien and the Experts, while Egon busies himself with the Box.

EXPERT
(handing out slips of paper)
Here are the addresses you'll need.

They all walk out of the tent.

EXT EIFFEL TOWER - DUSK

Night is falling. The Ghostbusters step into three different cars and leave. CAMERA PANS OVER to the Tower, silhouetted against the setting sun. Several ECTOPLASMIC SHAPES slip away from the Tower and into the night.

CUT TO:

EXT THE LOUVRE MUSEUM - NIGHT

ESTABLISHING SHOT of Ray stepping out of the car and standing outside the Louvre Museum (large stone archway, typical French chateau). He is holding a flashlight.

RAY
The Louvre. I never thought I'd have to visit it at night.
(sighing)
I wish I had time to see the Mona Lisa.

He SWITCHES ON the flashlight as he goes inside.

INT THE LOUVRE MUSEUM

Ray is greeted by two GUARDS, also carrying flashlights.

GUARD NO. 1
M'sieur Stantz? We have been expecting you. Please follow us.

GUARD NO. 2
The Eiffel Library is at the end of the Grande Gallerie. This way.

With only the LIGHT provided by their flashlights, the three men walk through several art-filled galleries. They turn into a corridor and enter a vast room bathed in MOONLIGHT, and filled with many Egyptian artefacts: statues of ANUBIS, OSIRIS, etc. sarcophagi, etc.

CAMERA PANS QUICKLY to the left to show three ECTOPLASMIC SHAPES entering the room, slithering at floor level and finally MERGING into several figures and objects.

ANGLE ON RAY AND GUARDS

He is awed by the display of all these historical items.

RAY
Wow! This is what I call a museum!

GUARD NO.1
(proudly)
Our collection of Egyptian antiques is one of the best in the world.

ANGLE ON RAY

He takes a step closer to admire a statue.

RAY
(admiratively)
This is wonderful!

CAMERA TRUCKS OUT to show a statue of ANUBIS (the jackal-headed god) behind Ray. Suddenly, the statue springs to life and, SNARLING, lunges at the Ghostbuster, who barely avoids being eviscerated by its claws.

RAY
Hey!

WIDE ANGLE

CAMERA TRUCKS OUT further to reveal that, simultaneously, a statue of OSIRIS (the falcon-head god) is similarly attacking Guard No. 1, while a MUMMY steps out of a sarcophagus and threatens Guard No. 2. Both Guards grab their guns and SHOOT at their assailants without success.

ANGLE ON GUARD NO. 2 AND MUMMY

The Mummy grabs Guard No. 2 and drags him, SCREAMING, into the sarcophagus, which closes. The SCREAMS go on for another second or two, then ominously cease.

ANGLE ON GUARD NO. 1 AND OSIRIS

The Guard manages to avoid the Statue's claws by hiding behind other statues and artefacts. But Osiris suddenly opens his beak and TWO TENTACLES jump out of it, circle the statue behind which the Guard is hiding, and trap the man between steel-like coils. He SCREAMS.

ANGLE ON RAY

He jumps over a low sarcophagus, adjusts his particle gun and SHOOTS a beam straight at Anubis. When the beam hits the Statue, it explodes with a SHRIEK.

Ray then walks over to the pieces.

RAY
(quickly testing them with his PKE meter)
Just what I thought, ectoplasmic manipulation of the inanimate...

Then, he hears the SCREAMS of Guard No. 1.

WIDE ANGLE

Ray rushes to the rescue of the Guard, who is being lifted in the air and squeezed to death by Osiris. He SHOOTS a particle beam at the Statue, but the Ghost avoids it.

CAMERA PANS TO THE RIGHT to show the Mummy's sarcophagus opening again and slowly letting its occupant out.

CAMERA PANS BACK to Ray. A third tentacle shoots out of Osiris' beak and goes straight for Ray, but the Ghostbuster FIRES a beam right at it.

CLOSE UP on the beam hitting the tentacle. It dissolves with a FLASHY "ZZTAK!" (SFX).

ANGLE ON GUARD

GUARD NO. 1
(in much pain)
Please, help me!

WIDE ANGLE

Osiris shoots other tentacles at Ray, which he destroys in mid-air with well-adjusted beams (more "ZZTAKs" (SFX)) -- but he can't get a clear shot at the statue. Meanwhile...

CAMERA PANS TO THE RIGHT to show the Mummy creeping up on Ray, who has not noticed.

ANGLE ON GUARD

He has seen the Mummy from his vantage position.

GUARD NO. 1
M'sieur Stantz... Behind you!

ANGLE ON RAY

He turns quickly as the Mummy is just upon him.

RAY
Criminy! This isn't a museum, it's Madame Tussaud's Chamber of Horrors!

WIDE ANGLE

Ray ducks the Mummy's grasp by quickly falling to the ground, causing one of Osiris' tentacles to hit the Mummy, which now occupies the spot where he was a second ago.

When the tentacle hits the Mummy, there is a GREENISH FLASH of ectoplasmic light, and both Ghosts SCREAM. Osiris releases the Guard, who slumps to the floor.

ANGLE ON RAY

RAY
An interesting case of ectoplasmic negative feedback if I ever saw one...

WIDE ANGLE

Bathed in a GREENISH GLOW, both Ghosts look as if they had stuck their fingers in an electrical socket.

RAY (CONT)
(adjusting his gun)
And now, to put them out of their misery...

He fires two beams at them, and they EXPLODE, SHRIEKING.

He then walks to the Guard, who is massaging his neck, and puts his hand on the man's shoulder. In the b.g., we SEE the other Guard emerging out of the sarcophagus, alive.

RAY
Let's get those papers.

CUT TO:

EXT NOTRE-DAME - NIGHT

ESTABLISHING SHOT of Winston stepping out of the car and standing outside the Notre-Dame Cathedral.

ANGLE ON WINSTON

He looks at the Cathedral in admiration.

WINSTON
(whistle)

SEXTON (VO)
M'sieur Zedmore?

MEDIUM ANGLE

Winston turns. A middle-aged, round faced SEXTON stands behind him.

WINSTON
Excuse me, Brother. I was too busy admiring your Cathedral.

SEXTON
(pleased)
It is beautiful, is it not? It is <u>four times</u> as old as America, you know...
(a beat)
But I'm keeping you waiting with my ramblings. I have what you came for. Please follow me.

They walk into the Cathedral. CAMERA PANS UPWARD to reveal two ECTOPLASMIC SHAPES appearing and merging into two STONE GARGOYLES on the roof.

CAMERA PANS TO THE RIGHT to a lit-up gothic window, and TRUCKS IN through the window into

INT NOTRE-DAME

The Sexton, candelabra in hand, is leading Winston from a stone spiral staircase into a small chamber containing hundreds of old scrolls, manuscripts, etc.

SEXTON
This is where we keep valuable papers donated to the Church...

ANGLE ON SEXTON

He walks to a shelf and grabs a folder.

SEXTON (CONT)
I have already located what you...

He becomes silent, a look of horror painted on his face.

ANGLE ON WINSTON

He turns to see what caused the Sexton's reaction.

WINSTON
Oy vey!

WIDE ANGLE

Two Gargoyles, their eyes pools of GREEN LIGHT, enter the room through the window. Gargoyle No.1 looks big and mean and walks threateningly towards the Sexton. Gargoyle No.2, looking leaner and slicker, looms in the b.g.

WINSTON
(shouting)
Get out of here! Quick, man!

ANGLE ON SEXTON

The poor man is paralyzed by fright.

ANGLE ON GARGOYLE NO. 1

It raises its arms ominously, preparing to strike the Sexton a deadly blow. Suddenly, we HEAR the familiar SOUND (SFX) of a particle beam being fired. The Gargoyle looks surprised, the GREEN GLOW dies and it EXPLODES.

ANGLE ON WINSTON

He stands behind the rubble, particle rifle in hand.

WIDE ANGLE

Before Winston can act, however, Gargoyle No. 2 comes up swiftly, grabs the folder out of the Sexton's hands and darts out of the window.

ANGLE ON WINSTON

WINSTON
Curses, foiled again!
(as an afterthought)
Sorry, Brother, but you know how it is!

He steps out of the window after the Gargoyle.

EXT NOTRE-DAME

Through a SERIES OF QUICK CUTS, CAMERA FOLLOWS Winston as he pursues the Gargoyle over the rooftops and gutters of the Cathedral. Several times, Winston fires a beam at the Ghost, but misses it.

ANGLE ON WINSTON

This time, he seems to have lost sight of the Gargoyle.

WINSTON
Where the heck has it gone now!

Suddenly, we HEAR a loud SCREECH and a pair of stony arms grab Winston, causing him to drop his particle rifle.

WINSTON (CONT)
Aiiieeee!

WIDE ANGLE

The Gargoyle comes up from a dark corner beneath the gutter on which Winston stands, grabs the Ghostbuster, lifts him up in the air and threatens to throw him to his death on the street far below.

WINSTON'S POV

emphasizing the peril, etc...

ANGLE ON WINSTON

He succeeds in quickly grabbing the rifle that's swinging in the air, jams it into the Gargoyle's face and shoots.

WIDE ANGLE

There is a GREEN FLASH and a SCREAM. The Gargoyle drops Winston, and falls to the street below.

CLOSE UP on Gargoyle shattering into a thousand pieces as it hits the street.

ANGLE ON WINSTON

He falls on the roof, rolls down and almost follows the Gargoyle, but he manages to grab a stony protuberance at the last minute.

He hangs there for a few seconds, and finally pulls himself up on the roof. He then plunges his hand into the corner where the Gargoyle had stood and brings out the folder, which he holds triumphantly.

WINSTON
(shouting)
All right!

CUT TO:

EXT MONTMARTRE - NIGHT

There are PEOPLE drinking on cafe terraces and wandering merrily among a throng of ARTISTS displaying their canvasses. EDITH PIAF-LIKE MUSIC PLAYS in the b.g.

CAMERA TRUCKS IN on a typical Parisian ARTIST painting a boring "Sunset over Paris" scene.

CAMERA PANS OVER TO THE RIGHT AND DOWNWARD to show an ECTOPLASMIC SHAPE slithering and throbbing among the cobblestones. Escaping the Artist's notice, the Ghost merges with the easel, then the canvas. (We can tell by a soft GREEN GLOW which moves upwards.)

ANGLE ON CANVAS

The paints on the canvas change, melt, swirl and reform from the boring "Sunset" into the picture of an evil WOMAN.

ANGLE ON ARTIST

The Artist looks at the impossible event, dumbfounded, and drops his brush.

ANGLE ON CANVAS

The WOMAN on the canvas opens her mouth wide, wider than possible, revealing a row of long and pointy fangs.

The overall effect is very evil and very scary.

ANGLE ON ARTIST

He SCREAMS and runs away in horror.

ANGLE ON CANVAS

The woman LAUGHS derisively, becomes normal again -- in fact, very attractive, then STEPS OUT of the canvas and onto the sidewalk. She LAUGHS again.

CAMERA PANS TO THE LEFT to show Peter walking through the throng, paper in hand, obviously looking for an address.

ANGLE ON PETER

PETER
(looking around)
Rue Gabrielle, Rue Gabrielle...
Where the heck is Rue Gabrielle?

WIDE ANGLE

The Ghost-Woman walks alluringly towards Peter, whose eyes light up when he sees her.

GHOST-WOMAN
You seem lost, Monsieur. Can I help you?

PETER
(suave)
With pleasure, Mademoiselle. My chauffeur dropped me two blocks from here, and I can't seem to find the Rue Gabrielle.

GHOST-WOMAN
(wicked smile)
Why, it's just around the corner. I'll take you there.

She walks away, beckoning him to follow, which he does with a stupid grin on his face.

ANGLE ON PETER

PETER
The Venkman charm. Passport to everywhere. Fodor, eat your heart out.

WIDE ANGLE

Peter follows the Ghost-Woman down some damp and desolate-looking stairs. As they reach a dark alleyway, littered with garbage, she steps aside to let him pass.

ANGLE ON GHOST-WOMAN

GHOST-WOMAN
(most alluring)
This way, Monsieur.

ANGLE ON PETER

PETER
(in seventh heaven)
Hey, I'd follow you to Hell if you'd ask me...

PETER'S POV

It is a very dark and sinister alley. Old, defaced posters peel off the moss-encrusted walls. The MUSIC slowly GROWS more and more OMINOUS -- "Night on Bald Mountain" like. SOMETHING AWFUL THIS WAY COMES...

GHOST-WOMAN (VO)
(sinister)
There's no need to ask, M'sieur Venkman! You're already there!

ANGLE ON PETER

He looks around wildly, but the Girl seems to be gone.

PETER
(slight panic)
What? Whatta ya mean? Mademoiselle? Mademoiselle?

The MUSIC reaches a CRESCENDO. Whatever THING is coming it's just around the corner.

WIDE ANGLE

Peter turns, ready to flee. But the exit is barred by a fierce-looking CATWOMAN (teeth, claws, HISSING, etc.) in which we recognize the Ghost-Woman.

PETER
(to an invisible audience)
OK, OK, so she's a little catty!

Now, Peter knows he's been had. He turns back, grabs his particle rifle, and prepares for the fight. But he looks more apprehensive as the THING is almost upon him.

ANGLE ON PETER

A CLASH OF CYMBALS. The THING has arrived. Peter's face suddenly beams with incredulity and derision.

PETER
You must be joking?

PETER'S POV

A HUGE, French "Poubelle" (garbage can), filled to the brim with litter, is advancing ponderously towards Peter. Its lid is SNAPPING nastily. Its handles have grown into claws. Its GREEN GLOW identifies it as an ectoplasm-possessed artefact. But in spite of all its effort to appear threatening, it still looks kind of silly.

WIDE ANGLE

Peter turns. The Catwoman (HISS) still bars his way.

ANGLE ON PETER

PETER
(resigned)
No, I guess you're not...

CAMERA PANS UPWARD above the alley. The night skyline looks very much like the boring painting seen earlier. Below, we HEAR the familiar SOUND of the Ghostbusters' particle beam, several SHRIEKS, HISSES, BAM, WHAMs, etc. and a couple of GREEN FLASHES illuminate the screen. Then there is SILENCE.

CAMERA PANS DOWNWARD to the alley's entrance. Peter walks from around the corner, "dusting off" his hands in victory.

PETER
Rue Gabrielle, Rue Gabrielle...

CUT TO:

EXT EIFFEL TOWER - DAWN

ESTABLISHING SHOT showing the sunrise. CAMERA PANS OVER to the tent-like Crisis HQ nearby, and TRUCKS IN.

RAY (VO)
I think we've got it this time!

INT CRISIS HQ

The Ghostbusters, Lucien and the Experts are standing around the table. Papers are spead everywhere, etc. Ray

and Egon are putting the last touches on the Control Box.

ANGLE ON EGON

EGON
We don't have any time to lose. Have you had the power line laid from the Tower's generator like I asked?

ANGLE ON LUCIEN

LUCIEN
But of course, M'sieur Spengler. All is in readiness and waiting for you.

ANGLE ON PETER

PETER
(blase)
OK, so let's get this show on the road.

WIDE ANGLE

Egon carrying the Box, they all walk to the tent's entrance and onto

EXT EIFFEL TOWER

the esplanade, where the Police are still gathered "en masse." There are huge cables running from the Tower to a small electronic CONSOLE, standing in the center.

CAMERA PANS OVER to the Tower, now swirling with GREEN and PINK ectoplasmic shapes.

RAY (VO)
(apprehensive)
We better connect this Box fast. I don't like the look of this...

CAMERA TRUCKS IN on the Tower. Suddenly, straight out of one of the columns, comes a GHOSTLY FRENCH COUPE from the 1920s, filled to the brim with a wide variety of Ghosts of the type previously seen in the story.

ANGLE ON COUPE

It drives straight towards the group formed by the Ghostbusters, Lucien and the Experts.

WIDE ANGLE

The French Police make a brave attempt to stop the Coupe, but it scatters them like toy soldiers.

VARIOUS POLICE
Watch Out! Help! Au Secours!

ANGLE ON THE GHOSTBUSTERS

They all fire particle beams at the Coupe.

PETER
The Charge of the Ghostly Brigade!
They must be desperate!

ANGLE ON THE COUPE

The Ghost-Driver swerves like crazy, avoiding the beams.

ANGLE ON EGON

EGON
We can't afford to waste more time.
Cover me!

He rushes towards the console, in a last attempt to connect the Control Box.

ANGLE ON THE COUPE

The beams fired by the Ghostbusters form an effective barricade preventing the Ghosts from going much further. But, suddenly, the Coupe EXPLODES in a GREEN FLASH, scattering Ghosts in all directions.

CAMERA FOLLOWS the course of a CANNONBALL-LIKE Ghost (same as in Act 1) as it flies through the air and lands on top of Egon.

ANGLE ON EGON AND CANNONBALL GHOST

The Cannonball Ghost knocks Egon down to the ground, causing him to drop the Box. The Ghost then grabs it, runs away with an eerie "Woody Woodpecker" LAUGH and BLOWS ITSELF UP, thereby destroying the Box.

A SERIES OF QUICK CUTS

on the faces of the Ghostbusters, Lucien, etc. shows that all spectators realize the enormity of their defeat.

VARIOUS
Oh no! Non! C'est pas possible!

CAMERA PANS OVER and TRUCKS IN to the Eiffel Tower where

the Ghosts are CHEERING like at a soccer match.

CUT TO:

INT CRISIS HQ

The Ghostbusters, Lucien and the Experts are sitting in grim silence.

LUCIEN
(head within hands)
My Minister will be furious. He was supposed to appear on TV tonight to announce that the problem had been taken care of.

PETER
(nasty)
Well, he can appear on TV to announce that he is taking a long vacation.

LUCIEN
(raising his head)
No, you don't understand.
(pointing at the Tower blueprints pinned to the wall)
If we lose the Tower, there will not be any television for the people of France...

ANGLE ON TOWER BLUEPRINTS

CAMERA TRUCKS IN on the huge broadcast antennas on top of the Tower.

LUCIEN (VO - CONT)
These are the most powerful broadcast antennas in our country. If they go...

ANGLE ON LUCIEN

He blows on his open hands in a typical French gesture.

LUCIEN (CONT)
Pfft... No more television.

ANGLE ON RAY

The lightbulb above his head is almost visible.

RAY
Broadcast antennas? Did you say broadcast antennas?

ANGLE ON LUCIEN

LUCIEN
(nonplussed)
Oui. But, I confess, I don't understand...

ANGLE ON RAY

RAY
(excited)
If I'm right, and I'm unvariably right, all our problems are solved!
(pointing at the telephone on the table)
Can you patch me through to New York?

CUT TO:

INT GHOSTBUSTER CENTRAL - DAY

CLOSE UP on the telephone on the front desk. It is ringing madly.

CAMERA TRUCKS OUT to reveal JANINE running to answer it. She is dressed in dirty blue overalls, and looks extremely dishevelled. Screw drivers, wrenches and various other kinds of tools are visible in her pockets.

A SERIES OF CUTS

shows the following conversation taking place between Ray in Paris and Janine in New York.

JANINE
(mad as hell)
Ghostbusters! What do you want?

RAY
Janine, it's me, Ray. Have you...

JANINE
(interrupting)
Oh, it's <u>you!</u> Well, let me tell you, I'm <u>not</u> paid enough to install your furshugginer dishes, and let me tell you another thing, I'm not...

RAY
(beaming)
You mean, you've already set up the dish?

JANINE
What are you, deaf? I just told you I finished it today...

RAY
(rubbing his hands together)
Fantastic, Janine. This is what you're going to do...

CUT TO:

EXT EIFFEL TOWER / GHOSTBUSTER CENTRAL

Another SERIES OF CUTS shows first the dish on the Ghostbusters' rooftop, then the antennas on top of the Eiffel Tower, being readjusted in different positions.

RAY (V.O.)
Okay! Let 'er rip!

CAMERA TRUCKS OUT from the antenna to encompass the whole Eiffel Tower. The Ghosts are being siphoned off in a GREEN and PINK stream and shot straight into the sky, accompanied by the SOUND of SHRIEKING, HISSING and OTHER EERIE NOISES. We then SEE the Ghosts-Beam being received by the Ghostbusters' dish in New York.

CAMERA TRUCKS OUT further from the Tower to reveal the Ghostbusters and Lucien watching the spectacle from afar.

LUCIEN
What a fantastic idea, M'sieur Stantz! Beaming all the Ghosts across the globe by satellite, directly into your own Containment Unit!
(a beat -- worried)
It will be big enough? They won't come back, will they?

ANGLE ON PETER

He slaps the Frenchman on the shoulders.

PETER
Don't worry, Lucien, old pal! That's why you're paying us all those bucks!

WIPE TO:

EXT GHOSTBUSTER CENTRAL - DAY

ESTABLISHING SHOT. CAMERA TRUCKS IN onto the firehouse.

PETER (VO)
(irate)
What do you mean, all gone!?

INT GHOSTBUSTER CENTRAL

The guys are lounging about, except Peter who is standing in the center of the room, a bank statement in hand.

PETER (CONT)
You mean to tell me, all the money we got from the French went to the Scuzzo Cable Company?

WINSTON
(shrugging)
Well, we did have to pay off their customers. Instead of seeing "Pussycats on Parade," what they got was five hours of cursing French Ghosts. Can't blame them for suing, I suppose...

ANGLE ON JANINE

She comes into the room, walking and smiling, holding a tray of wine and cheese.

JANINE
What say we all celebrate in the best French fashion. With wine and brie?...

ANGLE ON PETER

He glares at her and walks threateningly towards her, bank statement in hand, fuming.

WIDE ANGLE

She retreats in a hurry, as the others LAUGH and we

FADE OUT:

THE END